THAMES TELEVISION
BROOM ROAD
TEDDINGTON
MIDDLESEX.

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C A M E R A S C R I P T

CALLAN

"CALL ME ENEMY"

By

GEORGE MARKSTEIN

Callan created by
JAMES MITCHELL

Story Editor
GEORGE MARKSTEIN

Designed by
DAVID MARSHALL

Produced by
REGINALD COLLIN

Directed by
BILL BAIN

STUDIO ONE. TEDDINGTON.

VTR. INSERTS & CAM. REH: Wednesday, 22 March 1972. 10.15.

DRESS REHEARSAL: Thursday, 23 March 1972. 10.30.

VTR: Thursday, 23 March 1972. 15.15.

PRODUCTION NO: 35011 VTR/THS/5420

DURATION: 51'00 (Two Commercial Breaks)

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CAST LIST:

CALLAN	EDWARD WOODWARD
LONELY	RUSSELL HUNTER
RICHMOND	T.P. McKENNA
HUNTER	WILLIAM SQUIRE
MERES	ANTHONY VALENTINE
BISHOP	GEOFFREY CHATER
STAFFORD	PAUL WILLIAMSON
LIZ	LISA LANGDON
JARROW	BRIAN CROUCHER
ENGINEER	CHARLES REA
RADIO ANNOUNCER	PETER BETON

PRODUCTION/TECHNICAL:

Production Assistant	Dottie Rice
Floor Manager	John Wayne
A.F.M.	Patrick Vance
Stage Manager	Daphne Lucas
Callboy	
Make-Up Supervisor	Joan Hills
Costume Supervisor	Jill Silverside
Technical Supervisor	John Eveleigh
Lighting	Ken Brown
Cameras	Roy Easton
Sound	Mike Pontin
Grams	Jim Wilde
Vision Mixer	Peter Boffin
Senior Racks	Alan Fowler

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SCHEDULE. STUDIO ONE, TEDDINGTON.

WEDNESDAY, 22 MARCH 1972:

LINE UP & MAKE UP		(Still awaiting amendment to confirm times)
CAM. REH. & VTR INSERTS	10.15. - 11.15.	
CAM. REHEARSAL	11.15. - 13.15.	
LUNCH BREAK	13.15. - 14.15.	
CAMERA REHEARSAL	14.15. - 19.30.	
TECH. OPS SUPPER BREAK	19.30. - 20.30.	

THURSDAY, 23 MARCH 1972:

LINE UP & MAKE UP	09.30. - 10.30.
DRESS REHEARSAL	10.30. - 13.30.
LUNCH BREAK	13.30. - 14.30.
LINE UP & MAKE UP	14.30. - 15.15.
VTR	15.15. - 19.15.
TECH. CLEAR	19.15. - 19.30.
TECH OPS SUPPER BREAK	19.30. - 20.30.

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SCENE BREAKDOWN

V [illegible]S. Wednesday, 22 March 1972. 10.15. - 11.35.

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
INS. "A" 10. INT. RICHMOND'S BEDROOM	DAY	-	1X	BM. B1	1	12
INS. "B" 12. RICHMOND'S BEDROOM	DAY	RICHMOND CALLAN(OOV)	1X	BM. B1	2	14
INS. "C" 20. INT. RICHMOND'S BEDROOM	NIGHT	RICHMOND	4X 1X	BM. B1	3 - 4	26
INS. "D" 24A. INT. RICHMOND'S BEDROOM	DAY	RICHMOND	1X	BM. B1	5	29
INS."E" 35X. INT. RICHMOND'S BEDROOM	DAY	-	1X	BM. B1	6	47
INS. "F" 45 INT. RICHMOND'S BEDROOM	NIGHT	RICHMOND CALLAN	1X	BM. B1	7	71

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SCRIPT BREAKDOWN

'LAN "CALL ME ENEMY"

LOCATION	TIME	CHARACTERS	CAMERAS	PROPS	PAGES	FILM
FILM: 1. EXT. MOTORWAY	DAY	LONELY CALLAN RICHMOND		SOF		1 - 2
FILM: 2. INT. CAB	DAY	LONELY CALLAN RICHMOND				"
3. INT. LIZ'S OFFICE	DAY	HUNTER LIZ	4A	F/P.1	1	2
TAPE STOP						
FILM: 4. EXT. MOTORWAY	DAY	LONELY CALLAN RICHMOND		SOF		3-4
FILM: 5. INT. CAB	DAY	LONELY CALLAN RICHMOND				"
6. INT. HUNTER'S OFFICE	DAY	HUNTER	4B	BM. A1	2	4
TAPE STOP						
FILM: 7. EXT. GROUNDS	DAY	LONELY CALLAN		SOF		5-7
FILM: 8. EXT. GROUNDS	DAY	LONELY				"
9. INT. LIBRARY	DAY	RICHMOND CALLAN	3A 3B 3C 1A 2A	BM. C1 BM. D1	3 - 22	7-12
TAPE STOP						
10. RICHMOND'S BEDROOM	DAY	CALLAN RICHMOND	1B 2B	BM. B1	23 - 24	12.
TAPE RUN						

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SCENE BREAKDOWN

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	STORY	PAGE
11. HUNTER'S OFFICE	DAY	HUNTER ENGINEER	4C 2C	BM. A1	25 - 28	13-14
TAPE STOP						
12. INT. RICHMOND'S BEDROOM	EVE.	RICHMOND CALLAN	1B 2B	BM. B1	29 - 33	14-15
TAPE STOP						
13. INT. DINING ROOM	EVE.	CALLAN RICHMOND	2D 2E 3D 4D	BM. A2 F/P.2	34 - 37	15-17
TAPE STOP						
14. INT. HUNTER'S OFFICE	NIGHT	HUNTER LIZ JARROW CALLAN (OOV) RICHMOND (OOV)	4C 2F	BM. B2 TAPE V.O.	38 - 44	17-19
TAPE STOP						
15. INT. LIBRARY	NIGHT	CALLAN RICHMOND	3E 2G 1C	BM. C1 BM. D1	45 - 47	19-20
16. INT. HUNTER'S OFFICE	NIGHT	HUNTER JARROW	4C	BM. A1	48	20
17. INT. LIBRARY	NIGHT	CALLAN RICHMOND	1C 2G 3F	BM. C1 BM. D1	49 - 61	20-24
18. INT. HUNTER'S OFFICE	NIGHT	HUNTER JARROW CALLAN(OOV) RICHMOND(OOV)	4C	BM. A1 TAPE V.O.	62	24
19. INT. LIBRARY	NIGHT	CALLAN RICHMOND	3C 2G 1D	BM. C1 BM. D1	63 - 77	24-26
TAPE STOP						
VTR INS. "C"						
20. INT. RICHMOND'S BEDROOM	NIGHT	RICHMOND				26
21. INT. CALLAN'S BEDROOM	NIGHT	CALLAN	4E	BM. B3	78	27
TAPE STOP						

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LOCATION	TIME	CHARACTERS	CAMERAS	SCENE	PAGES	FILM
22. INT. RICHMOND'S BEDROOM/CORRIDOR	NIGHT	RICHMOND CALLAN	4E 1B 2H	BM. B1 SFX.	79 - 81	27
TAPE STOP						
23. INT. LIBRARY GALLERY	NIGHT	CALLAN RICHMOND	5A 2G 3F	F/P. 4 SFX. GRAMS	82 - 84	27-28
ACT TWO						
24. INT. CALLAN'S BEDROOM	DAY	CALLAN	1B	BM. B3	85	29
INS. "D" 24A. INT. RICHMOND'S BEDROOM	DAY	RICHMOND				29
25. INT. HUNTER'S OFFICE	DAY	HUNTER JARROW	2C 4C	BM. A1 TAPE VO	86 -88	29-30
26. INT. STAIRS	DAY	RICHMOND	5A	F/P. 4	89	30
TAPE STOP						
26A. INT. DINING ROOM TAPE STOP IN SCENE	DAY	RICHMOND CALLAN	1E 3D 2J 4D	BM. A3 BM. B4	90 - 111	30-35
FILM: 27. EXT. GROUNDS	DAY	CALLAN		S.O.F.		35
28. INT. DINING ROOM	DAY	RICHMOND CALLAN	1E	BM. B4	112	35
TAPE STOP						
29. INT. HUNTER'S OFFICE	DAY	HUNTER JARROW RICHMOND(OOV) CALLAN (OOV) LIZ (OOV) STAFFORD	1F 4C	BM. A1 TAPE V.O.	113-114	36-37

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SCENE BREAKDOWN

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	STORY	FILE
30. INT. HALL	DAY	RICHMOND CALLAN	2K	BM. C2	115	37-38
TAPE STOP						
30A. INT. LIBRARY	DAY	CALLAN RICHMOND	3C 2G	BM. C1 BM. D1	116 - 131	38-40
31. INT. HUNTER'S OFFICE	DAY	HUNTER JARROW LIZ(OOV) STAFFORD CALLAN/RICHMD(OOV)	1F	BM. A1	132	40-41
TAPE STOP						
32. INT. HALL	DAY	RICHMOND CALLAN	4F	F/P.5	133	41-42
TAPE RUN						
32A. INT. KITCHEN	DAY	RICHMOND CALLAN	1G 2L	BM. C3	134 - 141	42-43
TAPE STOP						
32B. INT. HALL	DAY	RICHMOND CALLAN	2K	BM. C2	142	44
TAPE RUN						
32C. INT. LIBRARY	DAY	RICHMOND CALLAN	3G	BM. D1	143	44-45
33. INT. HUNTER'S OFFICE	DAY	HUNTER STAFFORD JARROW	4C	BM. A1	144	45-46
34. INT. LIBRARY	DAT	CALLAN RICHMOND	3G	BM. D1	145	46-47
TAPE STOP						
35. INT. CALLAN'S BEDROOM	DAY	RICHMOND	4E 1B	BM. B3	146 - 148	47
TAPE RUN						
36. INT. RICHMOND'S BEDROOM /T. RUN IN SCENE/	DAY	RICHMOND	1B 4E	BM. B1	149 - 151	47
TAPE STOP						
37. INT. HALL/GALLERY/ STAIRS	DAY	RICHMOND CALLAN MERES	5A 4G	BM. A4 F/P.4	152 - 158	48-49
TAPE RUN						

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LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGE
A. LIBRARY/GALLERY	DAY	RICHMOND CALLAN	3C 4F 2G 5A	BM. C1 BM. D1 BM. A4	159 - 186	50-55
ACT THREE						
38. INT. HUNTER'S OFFICE	DAY	HUNTER STAFFORD JARROW	2C 4C	BM. A1	187 - 193	54-55
TAPE STOP						
39. INT. LIBRARY	DAY	MERES CALLAN RICHMOND	4H 1D 3C 2A	BM. C1 BM. D1	194 - 213	56-59
TAPE STOP						
40. INT. HUNTER'S OFFICE	DAY	HUNTER CALLAN(OOV) LIZ (OOV) BISHOP	2C 4B	BM. A1 TAPE VOICE	214 - 225	59-62
TAPE STOP						
41. INT. KITCHEN	DAY	CALLAN RICHMOND ANNOUNCER(OOV)	3H 2M	BM. C3 TAPE V.O.	226 - 235	62-66
42. INT. HUNTER'S OFFICE	DAY	BISHOP HUNTER	4B	BM. A1	236	66-67
43. INT. LIBRARY	NIGHT	RICHMOND CALLAN	2G 3B	BM. C1 BM. D1	237 - 258	67-70
TAPE STOP						
44. INT. HUNTER'S OFFICE	NIGHT	HUNTER JARROW	2B 1B	BM. B1	259 - 260	70-71
TAPE STOP						
INS "F" 45. INT. RICHMOND'S BEDROOM	NIGHT	CALLAN RICHMOND				71
46. INT. CALLAN'S BEDROOM	NIGHT	MERES	2B 1B	BM. B3	261 - 262	71
TAPE STOP						
47. INT. RICHMOND'S BEDROOM	NIGHT	RICHMOND CALLAN	1H	BM. B1	263	71

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LOCATION	TIME	CHARACTERS	CAMERAS	STAGE	AREAS	PG.
48. INT. HUNTER'S OFFICE	NIGHT	HUNTER JARROW C.	2C 4C	BM. A1	264 - 265	72
49. INT. RICHMOND'S BEDROOM	NIGHT	CALLAN MERES	1H	BM. B1	266	72-73
TAPE STOP						
50. INT. LIBRARY	NIGHT	CALLAN MERES BISHOP	3C 2A	BM. C1 BM. D1	267 - 270	73-74
CAPTIONS/END CREDITS			5	GRAMS	271	75

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T/CINE S.O.F.

THAMES SYMBOL AND SERIES OPENING FILM 35 mm

EDWARD WOODWARD
IN
"CALL ME ENEMY
by
George Markstein

with

RUSSELL HUNTER
WILLIAM SQUIRE
GEOFFREY CHATER
ANTHONY VALENTINE
Guest Star
T.P. McKENNA

FADE TO BLACK

FADE UP

T/CINE S.O.F.

16 mm D.H. COLOUR

1. EXT. MOTORWAY DAY

LONDON TAXI DRIVING ALONG MOTORWAY

2. INT. CAB DAY

LONELY: Mr. Callan.

CALLAN: Keep your eyes on the road.

LONELY TRIES AGAIN.

LONELY: Mr. Callan....

CALLAN: Yes?

LONELY: I shouldn't be doing this.

CALLAN: What?

LONELY: Driving along here. I shouldn't be this far out.

CALLAN: Just get us there.

(On T/Cine) S.O.F.

LONELY: It's not right, Mr. Callan. "The driver is not compelled to accept a hiring of more than six miles or one hour."

CALLAN: Watch for the turn off.

LONELY: Yes, Mr. Callan.

CALLAN: It's all right. Nobody's following us.

1. 4 A F/POLE 1

MID LIZ. HUNTER ENTERS B.G. THRU DOOR. HOLD 2/S. AND CRAB R. AS LIZ RISES AND X's R. TO BLACKBOARD

SC.3. INT. LIZ'S OFFICE. DAY.

HUNTER: Well?

LIZ: They're almost there, sir.

HUNTER: Any trouble?

PAN ONTO MAP AND T/IN ON PINS

LIZ: None, sir.

HUNTER: That's what I don't like.

- - - - - - - - - - - - - - - - STOP TAPE -

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ON T/C.

S.O.F.

SC.4. EXT. MOTORWAY. DAY. FILM

THE TAXI TURNS OFF THE MOTORWAY. THERE IS A SIGN: OXFORD 7 MILES.

SC.5. INT. CAB. DAY. FILM

RICHMOND: Oxford?

CALLAN: That's not where we go.

RICHMOND: I like Oxford. I have friends there.

RICHMOND: I mean, I had friends there - once.

CALLAN: What's happened to them?

RICHMOND: Who knows? What has happened to some of your friends, Callan?

CALLAN: Stop the cab, Lonely.

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ON T/CINE S.O.F.

LONELY:What - here?

CALLAN HAS TAKEN A HAND-DRAWN LITTLE MAP OUT OF HIS POCKET.

CALLAN: Follow the map. Make sure you take the right hand fork there - It's only four miles.

LONELY: It's getting very complicated, Mr. Callan.

CALLAN:

2. 4 B BOOM A1

CLOSE HUNTER. CRAB R. TO PROFILE HUNTER AND LOOSEN TO SHOW LIZ STANDING L.B.G.

ZOOM IN ON HER ON CUE:

SC.6. INT. HUNTER'S OFFICE. DAY.

HUNTER: They have arrived, sir. No incident at all. Yes, sir I know. That puzzles me too. No, we're on full alert of course. That's the problem. If we're wrong - as you say, Callan is a dead man.

- - - - - - - - - - - - - - - - STOP TAPE -

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T/CINE
16 mm D.H. COLOUR

S.O.F.

7. EXT. GROUNDS DAY

CALLAN: Right then. Off you go.

LONELY: Go where, Mr. Callan?

CALLAN: Back to London.

LONELY: Is that all? I mean, don't I....

CALLAN: What do you want, green stamps?

LONELY: Don't I get a cuppa or something?

CALLAN: No.

LONELY: It's been a long drive, Mr. Callan. 73 miles on the clock. I could spend a penny too.

CALLAN: Later.

LONELY: I hope there won't be any accident.

CALLAN: Just drive carefully, and mind your own business. You'll be all right.

LONELY: I don't mean that kind of accident.

ON T/CINE

S.O.F.

CALLAN: Listen Lonely.

LONELY: Yeah?

CALLAN: That house - you forget it. You even forget how you got here, right?

LONELY: You know me.

CALLAN: Oh yeah - the map.

LONELY: You mean you're staying here on your own, just you and that bloke?

CALLAN: You'll be back in town in a ouple of hours.

LONELY: Your sure I couldn't just nick in - ? Just for a few seconds?

CALLAN: No.

LONELY: O.K. then. I'll be seeing you.

CALLAN: I hope so.

Sc.8. EXT GROUNDS DAY. FILM

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ON T/CINE

S.O.F.

THE CAB GOES OUT OF THE DRIVE WAY.

3. 3 A — BOOMS C1/D1

W.S. RICHMOND IN GALLERY PAN HIM DOWN SPIRAL STAIRCASE AND OVER R. TO TABLE. CALLAN ENTERS 2/S. R.B.GD. CRAB R. TO POS. B. WITH CALLAN AND LET RICHMOND ENTER 2/S. L.F.G.

SC.9. INT. LIBRARY. DAY.

RICHMOND: Pravda.

CALLAN: All the comforts of home.

RICHMOND: Yesterday's. Quick work.

CALLAN: You'll find others there that may interest you.

RICHMOND: The People's Daily?

CALLAN: Not yet.

4. 1 A (AS RICHMOND SPEAKS)
BCU RICHMOND

RICHMOND: Well?

5. 3 B
2/S. A/B

CALLAN: Relax.

RICHMOND: My dear fellow, I was just about to give you the same advice.

CALLAN: We've got all the time in the world.

6. 1 A
CLOSE RICHMOND. PAN HIM TO SET

7 on 3B

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On 6 on 1A BMS. C1/E1

7. 3 B
MID CALLAN.
PAN HIM L. TO WINDOWS
AND P/BACK TO POS. C.

RICHMOND: I'm sure. Nice place.

CALLAN: Yes. It's all right.

RICHMOND: You've been here before, of course.

CALLAN: Of course.

RICHMOND: That was a debriefing too?

8. 1 A
MID RICHMOND

CALLAN: In a way.

9. 3 C
MID CALLAN. PAN HIM

RICHMOND: Successful?

CALLAN: I think I ought to show you your room.

10. 1 A
MID RICHMOND

RICHMOND: Tell me what happened here last time.

CALLAN: It doesn't concern you.

RICHMOND: I'm interested. Professional curiosity. How did it go?

11. 3 C
CLOSE CALLAN
PAN HIM R.

CALLAN: He talked.

RICHMOND: And afterwards?

12. 1 A
BCU RICHMOND

CALLAN: He - died. It was an accident.

13 on 2A

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On 12 on 1A

BMS. C1/D1

13. 2 A (AS HE RISES)
2/S. RICHMOND/CALLAN
RICHMOND X's DOWN TO CAM.

CRAB L. WITH HIM TO DRINKS TABLE, HOLDING 2/S. WITH CALLAN, RICHMOND BIG L.F.G.

RICHMOND: Of course. We are like surgeons. The operation was successful. The patient died. It's happened to my colleagues.

CALLAN: As surgeons, or as patients?

RICHMOND: Both. Dear me, we are getting morbid.

CALLAN X'S TO SPIRAL B.G. AND CLIMBS UP TO GALLERY

RICHMOND: May I?

HOLD RICHMOND BIG F.G. AND CALLAN MOVING B.G.

CALLAN: Be my guest.

AS RICHMOND TURNS R. CRAB WITH HIM HOLDING 2/S.

RICHMOND: I am. What about you?

CALLAN: No.

RICHMOND: I'll say it again. Relax.

RICHMOND: Tell me, that little taxi driver - is he one of your men?

CALLAN: Not really.

14 on 1A

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On 13 on 2A

BMS. C1/D1

RICHMOND: You merely use him when convenient?

CALLAN: You can put it that way.

RICHMOND: I find it very refreshing, that kind of informality.

CALLAN: Oh yes.

RICHMOND: Now if you were in my shoes, you would have been brought here in a staff car with dark windows, driven by a cold faced goon.

CALLAN: I know.

CALLAN MOVES DOWN TO RICHMOND IN CLOSE 2/S.

RICHMOND: There would be guards at the gates, and dogs patrolling the grounds. I take it that we are quite alone here?

CALLAN: Yes.

RICHMOND: Absolutely on our own?

CALLAN: Yes.

14 on 1A

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On 13 on 2A

BOOMS C1/D1

RICHMOND: So, whatever happens, it's between us two?

14. 1 A
BCU RICHMOND
CALLAN: If you like.

RICHMOND: I like it very much. It appeals to me. It shows imagination.

15. 3 C
BCU CALLAN

16. 1 A
A/B
CALLAN: It wasn't my idea.

RICHMOND: Who looks after us? I mean, food and so on?

17. 3 C
A/B

18. 1 A
A/B
CALLAN: We do.

19. 3 C
A/B
RICHMOND: You and I?

20. 1 A
A/B
CALLAN: That's right.

21. 3 C
A/B
RICHMOND: It's quite safe, is it?

22. 2 A
2/S. RICHMOND MOVES AWAY
L.F.G. HOLD 2/S.
CALLAN BIG R.F.G.
CALLAN: I hope so.

RICHMOND: The grounds are beautiful, but they also seem very big. I would feel happier if some of those guards and dogs were around.

Tape Stop next

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On 22 on 2A

BOOMS C1/D1

CALLAN: Nobody knows you're here, except my people. Nobody knows about this place.

AS CALLAN GOES R.
PAN HIM IN SINGLE W.S.

RICHMOND: What you call a safe house. I hope you're right.

CALLAN: Let me show you your room.

STOP TAPE

VTR INSERT

1. 1 X — BOOM B1
W.S. EMPTY ROOM

10. INT. RICHMOND'S BEDROOM DAY

23. 1 B — BOOM B1
ON DOOR. WIDEN AS CALLAN/RICHMOND ENTER
CALLAN X's DOWN TO BED AND BACK TO DOOR.
CALLAN GOES OUT DOOR

SC.10. INT. RICHMOND'S BEDROOM. DAY.

HOLD SINGLE RICHMOND AS HE X's DOWN TO F.G. LAMP. T/IN TO ACTIVITY.

CALLAN: All your things are in here.

WIDEN AS HE MOVES R. LET HIM GO OUT AND COME IN AGAIN TO UPSTAGE LAMP

RICHMOND: Where do you sleep?

CALLAN: Down the corridor.

RICHMOND: How very upper class it all is. All we need is the butler. And perhaps the French maid.

AS HE GOES R. T/IN WITH HIM TO DRESSING TABLE TO SEE BIZ WITH DRAWER.

CALLAN: Make yourself at home.

RICHMOND: I will.

24. 2 B (AS DIRECTED)
BCU RICHMOND REACTION

TAPE RUN

CAM. 2 REPOS.

25. 4 C — BOOM A1
DEEP 3/S. ENGINEER/LIZ/ HUNTER

LIZ GOES OUT L. AND HUNTER X's DOWN TO ENGINEER IN 2/S. FAV. HUNTER

SC.11. INT. HUNTER'S OFFICE. DAY.

/MONITORS ON/

HUNTER: Is all this stuff necessary? I only want to eavesdrop.

ENGINEER: You also specified complete cover, sir. Every room.

HUNTER: It looks very complicated.

ENGINEER: Mr. Jarrow will be here all the time.

HUNTER: Jarrow?

ENGINGEER: You wanted somebody seconded from monitoring. They've sent Mr. Jarrow, sir. He's very good.

26. 2 C (AS HE INDICATES EQUIPMENT)
CLOSE EQUIPMENT

ENGINEER: It's all set. /This Switch records. This one put it through the loudspeaker. /

27. 4 C
2/S. ENG. /HUNTER A/B

HUNTER: Hmm. Why can't we have it all small and miniaturized - like those Japanese things. /

28. 2 C (AS HUNTER SITS)
2/S. ENGINEER/HUNTER

ENGINEER: This one's quite a difficult job, sir.

Tape Stop next.

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On 28 on 2C

BOOM A1

ENGINEER GOES OUT.
TIGHTEN ON HUNTER

HUNTER: That's what everybody always says when I want something done. All right.

TAPE STOP

CAM. 1 to L/A DOLLY
VTR INSERT:

2. 1 X — BOOM B1

W.S. ROOM. RICHMOND ON BED.
TAP ON DOOR

12. INT. BEDROOM. EVENING

RICHMOND: Come in.

29. 1 B — BOOM B1

W.S. ROOM. RICHMOND ON BED F.G.
CALLAN ENTERS B.G.
AND X's DOWN

12. INT. RICHMOND BEDROOM EVENING.

CALLAN: Everything Comfortable?

RICHMOND: Couldn't be better. This must be your five star establishment.

CALLAN: If there's anything you need...

RICHMOND: Like a shot of pentathol?

CALLAN: They tried that, didn't they?

RICHMOND SITS UP AND X's R. TO DRESSING TABLE IN 2/S.

RICHMOND: Yes, you and I can be quite proud, the way we stood up to it.

CALLAN: I hope your lot gave you a rise.

30 on 2B

On 29 on 1B

BOOK B1

30. 2 B
CLOSE CALLAN

RICHMOND: What did you get?

CALLAN: A job I didn't want.

RICHMOND: Maybe they misjudged you.

CALLAN: Yeah. Don't know about you, I could eat something.

31. 1 B
2/S. A/B

RICHMOND: What do we do, clap our hands?

CALLAN: It's all ready. Let's go down.

32. 2 B
BCU CALLAN REACTION

RICHMOND: After you.

33. 1 B
2/S. A/B THEY GO OUT

- - - - - - - - - - - - - - - - - - TAPE STOP -

ARTISTS REPOS.

34. 2 D
W.S. ROOM FRAMING WIRE BUCKET
F.GD. CALLAN/RICHMOND ENTER
B.G. AND X TO TABLE.

BM. A2 F/POLE 2

SC.13. INT. DINING ROOM. EVENING.

T/IN AND CRAB L. TO POS.E.
TO TIGHTEN 2/S. AS THEY SIT.

CALLAN: It's cold stuff, I'm afraid.

RICHMOND: But the best, I'm sure.

CALLAN: Shall we have these first - and then help ourselves.

35 on 3D

Copyright Protected

On 34 on 2D

BM. A2/ F/POLE 2

RICHMOND: Oh, I'm sorry Callan.

CALLAN: What's the matter?

RICHMOND: I'm allergic to shellfish, and that kind of thing.

CALLAN: Oh dear, never mind. You can skip yours.

RICHMOND: Isn't it in my dossier?

CALLAN: Maybe our caterers didn't read it.

RICHMOND: Surprise, surprise. We note everything like that in our files. One never knows when it could be useful.

CALLAN: Allergy to bloody lobster isn't exactly a fatal weakness.

RICHMOND: Any weakness can be fatal, my dear chap.

CALLAN: There's some roast beef over there. Underdone. /

35. 3 D
FOOD ON SIDEBOARD.
RICHMOND'S HANDS ENTER SHOT

RICHMOND: Splendidly British it looks too. Yes that will do fine.

36. 4 D (AS DIRECTED)
W.S. CALLAN WINE F.G.
AS CALLAN MOVES DOWN
TIGHTEN TO CLOSE CALLAN

CALLAN: Wine?

37 on 2E

Copyright Protected

36 on 4D

BM. A2 F/POLE 2

RICHMOND: Are you an expert?

CALLAN: Yes. Red with meat, white with fish./

37. 2 E

RICHMOND O/S CALLAN

RICHMOND: They're not sparing any expense, are they?

CALLAN: Maybe they think you'll be impressed.

RICHMOND: I am, I really am. I have always made it a basic rule to think with the left, but eat with the right.

RICHMOND X's TO CALLAN
CRAB CENTRE TO POS.D.
ON 2/S. AS RICHMOND
ARRIVES

RICHMOND: Excellent Russian salad. You know something funny, Callan - you can never get it in Russia.

RICHMOND: I give you a toast.

CALLAN: To what?

RICHMOND: The British tax payer.

- - - - - - - - - - - - - - - - - - - TAPE STOP -

38. 4 C

BOOM B2

CLOSE HUNTER
PAN HIM UP AND OVER
RICHMOND TO DESK

SC.14. INT. HUNTER'S OFFICE. NIGHT.

39 on 2F

Copyright Protected

On 38 on 4C

BOOM B2

HUNTER: Damn cheek.

BUZZER GOES

HUNTER: Yes?

LIZ:(OV) Mr. Jarrow is here.

39. 2 F (AS HE TURNS)
WIDE JARROW, CROPPING
HUNTER R.F.G.

HUNTER: Send him in.

JARROW: Good evening, sir.

HUNTER: You're Jarrow?

JARROW: Yes sir.

HUNTER: From security monitoring?

40. 4 C
CLOSE HUNTER

JARROW: Yes sir. Seconded to you.

HUNTER: How long have you been doing this work?

JARROW: Since I left the army, sir.

41. 2 F
JARROW A/B

HUNTER: You were in the army?

JARROW: Yes sir. Captain, Royal Signals. Special Nato communications group.

42. 4 C
BCU HUNTER

43. 2 F(AS HE MOVES L.)
WIDE 2/S. JARROW/HUNTER
CRAB L. WITH THEM.
JARROW SITS.
T/IN ON EQUIPMENT

HUNTER: Good God, well. Seems to be working quite well.

TAPE V.O.

CALLAN'S VOICE: I think we're going to get on very well.

44 on 4C

Copyright Protected

On 43 on 2F

BOOM B2

RICHMOND'S VOICE: I know we are.

CALLAN'S VOICE: Drink up. I couldn't bear it if they saved money on us.

JARROW: Very special operation this, is it, sir?

44. 4 C
BCU HUNTER

HUNTER: Very special.

TAPE STOP

45. 3 E

BMS. C1/D1

DEEP 2/S. CALLAN/RICHMOND
RICHMOND X's UP TO HIM
CALLAN SWITCHES
LIGHTS ON.
P/BACK TO POS. F.
WITH RICHMOND AND
PAN HIM R. IN
SINGLE.

Sc.15. INT. LIBRARY. NIGHT.

RICHMOND: Well, when do we begin?

CALLAN: We already have.

RICHMOND: Of course.

CALLAN: They wonder what you're really doing here.

RICHMOND: I don't blame them. I wouldn't trust myself in their place.

46. 2 G
MID CALLAN. PAN HIM L.
AND R. TO LAMP
(HE SWITCHES ON STANDARD
AND TABLE LAMP)

/PRAC. LIGHTS ON/

CALLAN: Why did you return to this country?

47 on 1C

Copyright Protected

(On 46 on 2G)

BMS. C1/D1

RICHMOND: I asked to be sent back.

CALLAN: Why?

RICHMOND: So that we could sit here and talk. Of course, that's the part they didn't know.

47. 1 C (UNDER 2 and 3's CABLES)
WIDE 2/S. CALLAN/RICHMOND

CALLAN: You mean, you planned all along to change sides?/

RICHMOND: No.

CALLAN: You have defected?

RICHMOND: I said, no.

48. 4 C
CLOSE 2/S. PROFILES
JARROW/HUNTER

CALLAN: Then what is this all about? /

BOOM A1

SC.16. INT. HUNTER'S OFFICE. NIGHT.

HUNTER: You are getting every word of this?

JARROW NODS

49. 1 C (ON CUE)
W.S. CALLAN/RICHMOND

BOOMS C1/D1

SC. 17. INT. LIBRARY NIGHT

5o on 2G

Copyright Protected

On 49 on 1C

BOOMS C1/D1

CALLAN: When they arrested you....

RICHMOND: Really, Callan, give me some credit. They didn't arrest me. I handed myself over.

CALLAN: You didn't exactly walk in.

RICHMOND: It was safer doing it my way.

CALLAN: Safer?

RICHMOND: I'm a marked man now. You know that as well as I do. Rodin will give his right eye to get me.

CALLAN: Rodin....

RICHMOND: Our Hunter. Section nine, First directorate. They do want you to.

CALLAN: But if you aren't defecting to us....

RICHMOND: If you turned up in Moscow, the way I have in London, who would sell you life insurance?

50 on 2G

Copyright Protected

On 49 on 1C

BOOMS C1/D1

CALLAN: But if you haven't changed sides....

RICHMOND: I am on nobody's side now.

CALLAN: So why are you here?

RICHMOND: To vanish, eventually. Leeds, maybe Montreal. A little village in Devon, a farm in Utah. The West

50. 2 G
BCU CALLAN

is very big.

51. 1 C
2/S. A/B. TIGHTEN 2/S. AS RICHMOND X'S TO CALLAN.

CALLAN: Sanctuary?

RICHMOND: Callan, have you never wanted just to disappear? Have you never got tired of the whole business? Had

52. 2 G
BCU CALLAN. PAN HIM L. A LITTLE AND LET HIM GO OUT

just one wish - to forget and be forgotten?

CALLAN: Go on.

53. 3 F
2/S. CALLAN/RICHMOND. CRAB L. WITH CALLAN TO DRINKS. HOLDING 2/S. CALLAN BIG F.G.

RICHMOND: That's it. That's why I'm here.

RICHMOND SITS B.G.

CALLAN: And why should we do this for you?

RICHMOND: Oh, there's a price. I know that, and I'll pay it.

AS CALLAN TURNS AND MOVES BACK, T/IN WITH HIM AND CROP ON HIM TO FAV. RICHMOND

CALLAN: You'll give us information.

RICHMOND: I will not betray my people. No.

54 on 2G

Copyright Protected

(On 53 on 3F)

BMS. C1/D1

CALLAN: So what have you got to sell?

RICHMOND: I don't mind betraying a traitor.

LOSE CALLAN AND TIGHTEN ON RICHMOND IN SINGLE

CALLAN: Go on.

RICHMOND: He betrays you. For 30 pieces of silver. Not out of conviction, or belief, or idealism, but just for what he gets out of it.

54. 2 G — I never did like Judas. So I will betray him. /
CLOSE CALLAN

55. 3 F — CALLAN: Who is he? /
CLOSE RICHMOND

RICHMOND: Ah. Not so fast. I may have paid.

56. 2 G — the deposit. We still have to clinch the deal. /
A/B PAN HIM R.

CALLAN: It's not good enough and you know

57. 3 F — it. /
A/B RICHMOND.

RICHMOND: You're quite right, Callan. I

58. 2 G — wouldn't be satisfied either. /
CALLAN A/B

CALLAN: Well?

RICHMOND: I'm afraid this will be unpleasant for you.

59. 3 F — CALLAN: And you're hating every minute of it. /
RICHMOND A/B

RICHMOND: I shan't have sleepless nights. He's been useful to us, but for various reasons he's outlived that usefulness. He won't be any

60. 2 G — loss to us. The rest I leave to you. /
BCU CALLAN

61 on 3F

Copyright Protected

On 60 on 2G

BMS. C1/D1

61. 3 F

BCU RICHMOND

CALLAN: Richmond - who - is - he?

62. 4 C

CLOSE 2/S. JARROW/HUNTER
ZOOM IN ON HUNTER TO BCU

RICHMOND: Somebody in your own section.

BOOM A1

TAPE V.O.

SC.18. INT. HUNTER'S OFFICE. NIGHT.

CALLAN'S VOICE: Right. Let's stop playing games.

RICHMOND'S VOICE: My dear Callan, if anybody is playing games - it's you.

63. 3 C (ON CUE)

2/S. CALLAN/RICHMOND.
RICHMOND X's F.G. TO DRINKS,
CALLAN STAYS R.B.G.

HOLD RICHMOND BIG F.G.

BOOMS C1/D1

SC.19. INT. LIBRARY NIGHT.

RICHMOND: Are you armed, Callan?

64 on 2G

Copyright Protected

On 63 on 3C

BMS. C1/D1

RICHMOND: Of course you are. Is that to protect me? Or....

CALLAN: You know perfectly well....

RICHMOND: I don't actually. I have never been what your Sunday papers lovingly describe as a "KGB" executioner." I'm not much good with guns./

RICHMOND TURNS R.

64. 2 G
MID RICHMOND

(NOW ONLY UNDER 2'S CABLE)

65. 1 D
MID CALLAN - INCL. GUN

RICHMOND: But I also happen to be armed./

66. 2 G (AS GUN POINTS AT RICHMOND)
MID RICHMOND - INCL. PEN

RICHMOND: You know what it is./

67. 3 C
CLOSE CALLAN

CALLAN: Put that down on the table - very carefully, ... and very slowly -/

68. 2 G
MID RICHMOND - HE MOVES FWD. T/IN ON PEN AND PAN IT DOWN TO TABLE

RICHMOND: Certainly.

RICHMOND: You must have seen one of those in your armoury. The phial inside contains five c.c. of hydro-cyanic acid./Fired into your face, it would kill instantly - but the only symptoms are heart failure./This one is our latest model.

69. 3 C
BCU CALLAN

70. 2 G
BCU RICHMOND

71. 1 D
2/S. RICHMOND/CALLAN. FAV. CALLAN AND CROPPING ON RICHMOND L.F.G.

72 on 2G

Copyright Protected

On 71 on 1D

BMS C1/D1

CALLAN: You were searched.

RICHMOND: Of course.

CALLAN: Our searchers know what to look for.

72. 2 G
BCU RICHMOND

RICHMOND: Specially gadgets like this.

RICHMOND: (CONT.) I told you there is a traitor in your section.

73. 1 D
2/S. A/B FAV. CALLAN

RICHMOND: I hope that proves my good faith.

CALLAN: It proves nothing.

RICHMOND: For heaven's sake, man, if I intended to kill you I could have done it any time since we entered this house.

74. 2 G
BCU RICHMOND

CALLAN: Who searched you?

75. 1 D
BCU CALLAN REACTION

RICHMOND: Ah. A Nightcap? In that case, do you mind if I push off? Early to bed, early to rise, isn't that it? Don't bother. I know the way.

76. 2 G
MID RICHMOND - AS HE GOES, WIDEN TO BRING CALLAN IN R.F.G. SEE RICHMOND GO UP-STAIRS B.G. AND T/IN TO CALLAN AND CRAB L. TO CLOSE BIZ WITH PEN

77. 1 D (AS DIRECTED)
BCU CALLAN REACTION

- - - - - - - - - - - - - - - - - - TAPE STOP - - - - - - - - - - - - - - - - - -

VTR INSERT "C" (WHOLE SCENE)

3. 4 X (OVER 1'S CABLE)
W.S. RICHMOND AT BED.
AS HE GOES TO DOOR.
T/IN WITH HIM

BOOM B1

SC. 20 INT. RICHMOND'S BEDROOM NIGHT.

4. 1 X (AS HE LEAVES DOOR)
W.S. ROOM RICHMOND X's TO BED AND LIES ON IT

End of insert

78. 4 E — BOOM B3

CLOSE MONITOR

(INSERT REPLAY)

P/BACK TO SHOW SET.

PAN OFF L. TO CALLAN
T/IN TO FACE.

SC.21. INT. CALLAN'S BEDROOM. NIGHT.

- TAPE STOP -

79. 4 E (SWUNG) — BOOM B1

MID RICHMOND ASLEEP — SFX. ALARM
HE SITS UP

SC.22. INT. RICHMOND'S BEDROOM. NIGHT.

80. 1 B (AS RICHMOND SITS UP)

W.S. ROOM. PAN HIM
TO DOOR

CALLAN'S VOICE: Richmond, Richmond!
Open the door.

81. 2 H (AS HE OPENS DOOR) — F/POLE 3

W.S. RICHMOND/CALLAN

(CORRIDOR OUTSIDE BEDROOM)
RICHMOND: What is it?

CALLAN: The alarm.

..... Follow me.

THEY LEAVE SHOT R.

- TAPE STOP -

82. 5 A — F/POLE 4

2/S. CALLAN/RICHMOND.
P/BACK WITH THEM TO
LIBRARY
THEY STOP ON GALLERY

SC. 23 INT. GALLERY - LIBRARY NIGHT.

SFX CUE:
ALARM STOPS

83 on 2G

Copyright Protected

On 82 on 5A

F/POLE 4

RICHMOND: Well? Who's turned it off?

CALLAN: It's all right. It's only the primary alarm.

83. 2 G
WIDE 2/S. CALLAN/RICHMOND

CALLAN X's TO R. OF RICHMOND

HOLD 2/S.

RICHMOND: The primary...

CALLAN: If they really got through, you'd soon know.

RICHMOND:Was there somebody in the house?

CALLAN: In the grounds maybe. Not to worry.

RICHMOND:Worry? What if somebody is trying to kill me? - Or you?

84. 3 F
CLOSE CALLAN REACTION

T/CINE SLIDE
END OF PART ONE

GRAMS: GIRL IN THE DARK

COSTUME CHANGE RICHMOND AND HUNTER

CAM. 1 to B. CALLAN'S BEDROOM (BACK TO PED.)
2 to C. HUNTER'S OFFICE
3 to D. DINING ROOM
4 to C. HUNTER'S OFFICE
5 to A. STAIRS

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CAM. 1 TO PEDESTAL

T/CINE SLIDE — GRAMS: GIRL
PART TWO — IN THE DARK

85. 1 B — BOOM B3

CALLAN, FRAMING
MONITOR F.G.
HE GETS UP

24. CALLAN'S BEDROOM. DAY.

VTR INSERT "D" (whole scene)

5. 1 X — BOOM B1

W.S. RICHMOND GETS UP
AND X's INTO CENTRE OF
ROOM

SC.24A RICHMOND'S BEDROOM. DAY.

RICHMOND: Good morning, gentlemen.

(End of insert)

86. 2 C — BOOM A1

MID 2/S. JARROW/HUNTER
MONITORS B.G.

SC.25. INT. HUNTER'S OFFICE. DAY.

MONITORS ON IN OFFICE

TAPE V.O.

RICHMOND'S VOICE: What a beautiful day.

CRAB R. AS HUNTER SITS
BACK TO HOLD 2/S.

87 on 4C

On 86 on 2C

BOOM A1

TAPE V0

JARROW: You want that wiped from the tape, sir? /

87. 4 C
CLOSE HUNTER

HUNTER: When I want the tape doctored, I'll tell you. /

88. 2 C
CLOSE JARROW

89. 5 A (ON CUE)
MID RICHMOND ON GALLERY
PAN HIM DOWNSTAIRS AND
WIDEN TO FULL SHOT HALL

JARROW: Quite so, sir. F/POLE 4

SC.26. INT. STAIRS. DAY.

RICHMOND: Callan?

- - - - - - - - - - - - - - - - - - TAPE STOP -

90. 1 E
W.S. DOORS. RICHMOND
ENTERS AND X's F.G.
CALLAN ENTERS B.G.

BOOMS A3/B4

26A. INT. DINING ROOM. DAY.

HOLD 2/S. PAN CALLAN R.
TO SIT. RICHMOND ENTERS
SHOT L. AND PAN HIM R.
IN SINGLE TO SIDEBOARD
AND TIGHTEN ON HIM

RICHMOND: Callan! You'd make a very good butler, Callan.

CALLAN: Breakfast. It's all there, if you want it.

91 on 3D

Copyright Protected

On 90 on 1E

BOOMS A3/B4

RICHMOND: You're up early.

CALLAN: That's right.

RICHMOND: Whose place was this originally?

CALLAN: Don't know. Some lord or other, I suppose.

RICHMOND: And how did you people acquire it?

CALLAN: Perhaps he couldn't pay his taxes.

91. 3 D
MID CALLAN

RICHMOND: What do you think it's worth?

92. 1 E
MID RICHMOND

CALLAN: More than I get.

RICHMOND: Yes. I suppose the nearest you'd ever get would be the servants quarters.

93. 3 D
A/B

CALLAN: You've been reading Pravda too much, mate.

94. 1 E
A/B RICHMOND. PAN HIM L. AND WIDEN TO 2/S. WITH CALLAN L.F.G.

RICHMOND: Have I? What's your rank Callan?

CALLAN: Civil Servant.

RICHMOND: Come along, you must have a rank. When we had you in the Lubyanka we graded you major.

95 on 2J

Copyright Protected

On 94 on 1E

BOOMS A3/B4

CALLAN: You could have fooled me, the way I got treated.

RICHMOND: But you were in the Army?

CALLAN: Right. Sergeant - broken to private.

RICHMOND: That all?

CALLAN: What are you so high and mighty about? They made you a general?

95. 2 J
CLOSE CALLAN

RICHMOND: No. But I am a colonel.

CALLAN: I'm sorry you have to share quarters with an NCO - sir. Perhaps I should stand when you eat.

96. 4 D
2/S. CALLAN/RICHMOND.
RICHMOND X's DOWN TO SIT R. OPPOSITE CALLAN.
CALLAN RISES
PAN HIM OVER R. TO SIDEBOARD IN SINGLE AND TIGHTEN

RICHMOND: Callan, what are we fighting about? You and I are the same.

CALLAN: Are we really, sir.

RICHMOND: Oh come off it. We are both professionals.

CALLAN: If the colonel will excuse me for a moment.

RICHMOND: We do the same job. What I am curious about is why you do it?

CALLAN: I could ask the same question.

97 on 3D

Copyright Protected

On 96 on 4D

BOOMS A3/B4

RICHMOND: Because I believe in the future. I believe in the world we're building.

97. 3 D
MCU RICHMOND

CALLAN: Which is why you've deserted?

RICHMOND: I'm tired. That doesn't mean I regret anything. But why do you do it?

98. 4 D
MCU CALLAN. T/IN TO CLOSE CALLAN.
AS CALLAN MOVES UP L. WIDEN TO 2/S. WITH RICHMOND.
CALLAN COMES TO L. OF TABLE IN 2/S.

CALLAN: It's my job.

RICHMOND: They put you inside, didn't they? The Scrubbs? Your father was on the dole. You never had a decent schooling. The Army even took away your medal. You owe 'em a lot, don't you?

CALLAN: You think you are really pulling it off, aren't you? A bit of poison here, a bit there? A traitor in the section. And you poor fellow Callan - never had a chance in life. Much you bloody well care.

99. 1 E
CLOSE RICHMOND

100. 3 D
CLOSE CALLAN

RICHMOND: My father was a shoemaker.

101. 1 E
A/B RICHMOND

CALLAN: Oh sure, name of Richmond.

RICHMOND: No. That's what I became when I was 19. I acquired the identity of a man who's been buried in Dublin these - well, never mind how many years. And my parents...

102. 3 D
A/B

103 on 1E

Copyright Protected

On 102 on 3D

BOOMS A3/B4

103. 1 E
A/B RICHMOND

CALLAN: Yes, what about your parents?

RICHMOND: My father was hanged. In our village. By the Germans. My mother fled - with me. She died. I lived. What happened

104. 3 D
A/B CALLAN

to your parents.?

CALLAN: They were killed. In the blitz.

105. 1 E
A/B

RICHMOND: You see how much we have in common

106. 3 D
A/B

It was even the same enemy.

107. 1 E
A/B

CALLAN: A long time ago.

108. 4 D (ON HIS RISE)
MID 2/S. CALLAN/RICHMOND
RICHMOND X's UPSTAGE
HOLD 2/S.

RICHMOND: I volunteered. Sword and sheild is the motto of the KGB. The sword to fight, the shield to protect. I have been both. But you - you they blackmailed

109. 3 D
BCU CALLAN REACTION

into it. They blackmailed you. And you sold out.

110. 1 E
2/S. CALLAN/RICHMOND.
HOLDING CALLAN BIG L.F.G.
RICHMOND X'S DOWN INTO CLOSER 2/S.

CALLAN: Watch it.

RICHMOND: You sold out everything you stood for. The joke is, what has it got you - only their contempt.

RICHMOND: And believe me, they have contempt for you. Maybe they're a little afraid too, but only a little. They've got you too well trained.

CALLAN: You could turn out to be a right treacherous bastard.

111 on 1E

Copyright Protected

On 110 on 1E

BOOMS A3/B4

PAN R. OVER TO WINDOWS IN SINGLE AND WIDEN TO INCL. WINDOWS.
AS BULLET HITS WINDOW PAN R. TO FLOOR

RICHMOND: You're a good mechanic, Callan. Very good at killing. But never good enough to sit at their table.

CALLAN: When I need any advice from you, I'll send a wire.

SHOT

CALLAN: Down.

TAPE STOP

111. 1 E — BMS. A3/B4

(STILL DINING ROOM)

MWS CALLAN. PAN HIM ACROSS TABLE AND SEE HIM UNDERNEATH

PAN HIM L. OUT DOOR

CALLAN: Stay down.

TAPE RUN

T/CINE — S.O.F.

16 mm D.H. COLOUR

SC. 27 EXT. GROUNDS DAY.

CALLAN, GUN STILL IN HAND LOOKING AROUND GROUNDS.

112. 1 E — BOOM B4

RICHMOND F.G.L. DOOR B.G. CALLAN MOVES IN THRU DOOR. X'S DOWN L. AND DRAWS CURTAINS.
HOLD 2/S. FAV. CALLAN

SC.28.INT. DINING ROOM.

/TURNS ON LIGHT/

RICHMOND: So much for your primary alarm system.

CALLAN: From now on, you stay away from the window, understand? Any window. You don't go anywhere or do anything without my permission. Got that straight, colonel?

RICHMOND: Aren't you going to call Charlie?

ZOOM IN TO CLOSE CALLAN

CALLAN: Charl — what do you know about Charlie?

TAPE STOP

ON TAPE STOP

113. 1 F — BOOM A1

2/S. JARROW/HUNTER, HOLDING HUNTER BIG R.F.G.

MONITORS ON

PAN HIM R. TO DESK

SC.29. INT. HUNTER'S OFFICE. DAY.

TAPE V.O.

RICHMOND'S VOICE: Charlie is your emergency code word, isn't it? When something like this happens?

CALLAN'S VOICE: Who told you about Charlie?

RICHMOND: The same man. In your section.

LIZ'S VOICE: Yes sir?

AS RICHMOND X's TO SIT, CRAB R. WITH HIM AND PICK UP DOOR B.G.
STAFFORD ENTERS DOOR. HOLD HUNTER BIG R.F.G.

HUNTER: Get him for me. Priority.

LIZ'S VOICE: Yes sir.

TAPE V.O.

RICHMOND'S VOICE: Maybe we should get some help.

CALLAN: You let me worry about that.

114 on 4C

Copyright Protected

On 113 on 1F

BOOM A1

HUNTER: He knows about Charlie. Yes. I tell you he knows. He's said it. All right. Agreed.

HUNTER GETS UP AND X'S TO JARROW
PAN HIM TO M.W.2/S.

STAFFORD: It's beginning to jell, sir.

HUNTER: Go on.

STAFFORD: We know he worked for the Second Chief Directorate, under General Gribanov. And he was an instructor at Pushkino - Zyranov's outfit. So the rank of colonel seems likely./ We're still trying to find out if there's an Irish passport in the name of Richmond issued.

114. 4 C
CLOSE 2/S. HUNTER/STAFFORD

HUNTER: He was using the same name this time?

STAFFORD: That's right - Richmond. As he was when we exchanged him for Callan in Helsinki.

PAN HUNTER L. IN CLOSE SINGLE

HUNTER: I hope Callan stays away from windows too. It's getting a little unhealthy out there.

115. 2 K (ON CUE)
W.S. FRAMING STAIRS L.F.G. CALLAN/RICHMOND WALK TO CAM. P/BACK WITH THEM AND PAN THEM TO LIBRARY DOORS

BOOM C2

SC.30 INT. HALL. DAY.

Stop Tape next

Copyright protected

On 115 on 2K

BOOM C2

CALLAN: You're going to sweat it out, tovarich.

RICHMOND: I have great respect for you, Callan - but aren't you being a little foolhardy?

CALLAN: I don't trust you. I don't trust anybody. The fewer people around, the better.

RICHMOND: And your sniper friend?

- TAPE STOP -

116. 3 C

BOOM C1/D1

WIDE DOORS. STAY ON R.
AS THEY ENTER.

30A INT. LIBRARY. DAY.

/LIGHTING CUES/

CALLAN: I'll take a chance

117. 2 G

WIDE CALLAN. PAN HIM L.
TO PRAC. LIGHTS AND TO DRAW
CURTAINS.

PAN HIM R. TO DOORS
PAST RICHMOND AND BACK
L. TO LAMP.
T/IN ON CALLAN.

RICHMOND: Speaking of trust, don't you want to know who the traitor is?

CALLAN: So we've made our deal, have we?

RICHMOND: Let me give you a clue. Who hates you in the section?

118 on 3C

Copyright Protected

On 117 on 2G

BMS. C1/D1

CALLAN: You got it all wrong. We're not paid to like each other.

RICHMOND: But there's somebody who hates you, isn't there?

CALLAN: Try again.

RICHMOND: You got kicked out of the army, didn't you?

CALLAN: So.

RICHMOND: Of course, you weren't officer material. I believe that is the phrase?

118. 3 C
CLOSE RICHMOND AND PAN HIM R.

CALLAN: We've been through all that.

RICHMOND: Don't you know a gentleman who was very much officer material. In fact, good enough for the Brigade of Guards?

119. 2 G
CLOSE CALLAN REACTION

120. 3 C
CLOSE RICHMOND A/B PAN HIM TO SIT

RICHMOND: Ah, you're with me. He shares one thing with you - he too was kicked out.

RICHMOND: Some nastiness about a private soldier getting killed.... I don't think it ever got to a court martial. Such a useful thing, having a lord for father.

121. 2 G
A/B CALLAN REACTION

122. 3 C
BCU RICHMOND

RICHMOND: I wonder where you might now be, Callan, if you had a lord for a father.

123. 2 G
BCU CALLAN REACTION

124. 3 C
A/B RICHMOND

Never mind.

125 on 2G

Copyright Protected

On 124 on 3C

BMS. C1/D1

RICHMOND: I'm always intrigued by the class consciousness in your army. Like having to salute your Guards officers in civilian dress - just because only a gentleman officer would wear an idiotic bowler and rolled umbrella.

125. 2 G
A/B CALLAN

126. 3 C
A/B RICHMOND

CALLAN: Get to the point.

RICHMOND: Ah yes, I'm sorry. You see, I'm so relaxed with you my spleen sometimes shows. Well what else do you want to know?

127. 2 G
A/B

CALLAN: His name. I want you to say his name.

128. 3 C
A/B

RICHMOND: If you want to play the charade to the end....

129. 2 G
A/B

130. 3 C
A/B

CALLAN: His name.

131. 2 G
A/B REACTION

RICHMOND: Meres. Toby Meres.

132. 1 F
MID HUNTER AT DESK.
T/IN TO BCU

BOOM A1

SC.31. INT. HUNTER'S OFFICE. DAY.

133 on 4F

Copyright Protected

On 132 on 1F

BOOK A1

HUNTER: Yes, sir. He said it quite distinctly. Meres. Oh, yes, yes, I'll deal with it.

TAPE V.O.

RICHMOND: Callan, how about some coffee?

- - - - - - - - - - - - - - - - - - TAPE STOP -

133. 4 F — F/POLE 5

MID 2/S. RICHMOND/CALLAN P/BACK DOWN HALL WITH THEM.

LET RICHMOND GO OUT L. HOLD CALLAN IN SINGLE AND TIGHTEN

SC.32. INT. HALL. DAY.

RICHMOND: Meres shot you, didn't he? Don't tell me you have forgotten that?

CALLAN: That was a mistake.

RICHMOND: How convenient.

CALLAN: He wanted to save Hunter.

RICHMOND: Unfortunately Hunter got it too.

CALLAN: Toby doesn't hate me.

RICHMOND: Would you like odds?

CALLAN: He's saved my life too.

Tape Run next

Copyright Protected

On 133 on 4F

F/POLE 5

RICHMOND: Not intentionally.

CALLAN: How the hell do you unintentionally save a man's life?

- TAPE RUN -

134. 1 G — BOOM C3

EMPTY SHOT KITCHEN.
RICHMOND AND CALLAN ENTER BESIDE CAM. R.

CRAB R. WITH THEM AS THEY MOVE IN, HOLDING 2/S.

32A KITCHEN. DAY.

RICHMOND: Think back.

CALLAN: So. Toby Meres is a traitor. Why?

RICHMOND: Expensive tastes. Slightly - bizzare tastes, which makes them more expensive.

CALLAN: He's got plenty of money.

RICHMOND: He willhave, when his father dies.

CALLAN: What is so funny?

135 on 2L

Copyright Protected

On 134 on 1G

BOOM C3

RICHMOND: I suddenly had a vision of Meres taking his seat in the House of

135. 2 L — Lords. A hired killer with sadistic undertones. /
MID CALLAN

CALLAN: You're a fool, Richmond. I know

136. 1 G — Meres. I know he is not a traitor. /
MID RICHMOND

RICHMOND: You mean - Eton and Cambridge and Sandhurst and blue

137. 2 L — blood are treason proof. /
A/B

138. 1 G — CALLAN: I'm talking about the man. /
A/B

RICHMOND: An arrogant, vicious, sadistic

139. 2 L — bastard who thinks you need dry cleaning. /
A/B

CALLAN: Why, suddenly, are you playing

140. 1 G — your trump card? /
A/B

RICHMOND: I think time is running out. I think they are after me. Right here. I

141. 2 L — want to make the deal, and vanish. /
2/S. CALLAN/RICHMOND

RICHMOND GOES OUT L.

CALLAN: Nobody knows you are here.

RICHMOND: No? I suppose that shot was a poacher after milord's pheasants?

- - - - - - - - - - - - - - - - - - - STOP TAPE -

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142. 2 K BOOM C2

EMPTY FRAME.
RICHMOND/CALLAN ENTER R.
IN M.W.S. AND X TO CAM.
THEY STOP
THEY MOVE TO CAM. AGAIN
AND RICHMOND GOES OUT L.

CALLAN MOVES UP TO
BCU SINGLE

32B. HALL. DAY

CALLAN: I can't make the deal.

RICHMOND: No, you're only here to probe me. To peel me layer by layer, right?

CALLAN: I'm just here to debrief you.

RICHMOND: It's a nice word. We use it in Pushkino too, for training purposes.

CALLAN: I know your model. I remember the Lubyanka.

RICHMOND: Aren't you glad I was around to be exchanged for you?

CALLAN: Yes, Richmond. But now we've got you - and there's nobody we need at your end.

- TAPE RUN -

143. 3 G BOOM D1

BCU RICHMOND L. FRAME
CALLAN MOVES INTO 2/S.
AND X'S DOWN.

HOLD VERY CLOSE
2/S. FACES

32C. LIBRARY. DAY.

144 on 4C

Copyright Protected

On 143 on 3G

BOOM D1

CALLAN: When we leave here - if we leave here, I can hand you over. And you know how Snell and his crowd play it.

RICHMOND: We're wasting time. Get the approval you need. Call whoever you have to call. But get on with it...

CALLAN: Yes colonel, sir.

RICHMOND: Oh, for Christ's sake, man.

CALLAN: Have you ever killed a man, Richmond?

RICHMOND: Look. Some other time.

CALLAN: Have you ever killed a man?

RICHMOND: No.

144. 4 C (ON CUE) BOOM A1
3/S. JARROW/HUNTER/
STAFFORD

STAFFORD X's OVER TO
HUNTER

SC.33. INT. HUNTER'S OFFICE.DAY.

HUNTER: Ha!

145 on 3G

Copyright Protected

On 144 on 4C

BOOM A1

STAFFORD: Sir.

HUNTER: He's lying. Never killed anyone, indeed.

STAFFORD: Prague, sir. The Ukrainian in Frankfurt. And maybe Onslow, in Bordeaux.

TAPE V.O.

CALLAN'S VOICE: I don't believe you.

145. 3 G (ON CUE) CLOSE 2/S. A/B

BOOM D1

SC.34. INT. LIBRARY. DAY.

RICHMOND: It doesn't matter anyway.

CALLAN: It does to me.

RICHMOND: Why?

CALLAN: Because I don't like your holier than thou attitude. Your "I'm just a nice honest KGB agent, but you're a dirty hired killer" routine.

RICHMOND: Please yourself. I know what you are. Yet we could be comrades, you and I.

Stop tape next

Copyright Protected

On 145 on 3G

BOOM D1

CALLAN: The day that happens, I'll let you know.

RICHMOND: Maybe it's already here. Call Hunter. See what he says. Tell him I want to be out of here, fast.

RICHMOND GOES OUT B.G. HOLD CLOSE SINGLE CALLAN

CALLAN: He may tell me to stop playing games with you.

RICHMOND: I'll be upstairs.

TAPE STOP

VTR INSERT "E"

6. 1 X — BOOM B1
W.S. EMPTY ROOM

35X. INT. RICHMOND'S BEDROOM DAY.

146. 4 E — BOOM B3
W.S. ROOM OVER BED AND MONITOR. RICHMOND ENTERS AND X's DOWN AND SWITCHES MONITOR ON. T/IN ON MONITOR

SC.35. INT. CALLAN'S BEDROOM. DAY.

/REPLAY INS. "E"/

147. 1 B
CLOSE RICHMOND REACTION

148. 4 E (AS HE TURNS L.)
A/B. RICHMOND. HE X'S TO DRAWER L. GOES R. AND SWITCHES OFF MONITOR AND GOES OUT DOOR B.G.

TAPE RUN

149. 1 B (SWUNG) — BOOM B1
W.S. BEDROOM - RICHMOND ENTERS B.G. AND X'S R. TO DRESSING TABLE. HE PICKS UP PHOTOGRAPH

SC.36. INT. RICHMOND'S BEDROOM DAY.

150. 4 E (SWUNG)
CLOSE REACTION RICHMOND. HE GOES OUT OF SHOT.

TAPE RUN

CUT IN:

151. 4 E
CLOSE PHOTOGRAPH

TAPE STOP

152 on 5A

ON TAPE STOP

152. 5 A — F/POLE 4

W.S. CORRIDOR.
RICHMOND COMES OUT DOOR AND MOVES TO CAM.

SC. 37. INT. HALL/STAIRS/GALLERY

153. 4 G

W.S. STAIRS FRAMING
CALLAN R.F.G.
RICHMOND UPSTAIRS L.B.G.

RICHMOND: Callan.

CALLAN: Yes, of course, but you know ....

BOOM A4

(GALLERY/HALL)

RICHMOND: Where did you get this?

CALLAN: All right. I put it there.

T/IN WITH CALLAN AS HE MOVES TO STAIRS, HOLDING 2/S WITH RICHMOND O/S CALLAN

(STAIRS/HALL)

RICHMOND: Where did you get it?

154 on 5A

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On 218 on 2C

BOOK A1

BISHOP: If anything happens to Callan, we've lost our best man -

PAN RIM R.

HUNTER: One of our best men.

BISHOP: Don't argue. We've lost him,

219. 4 B — and we haven't found out anything. /

MID 2/S. BISHOP/HUNTER
PAV. HUNTER
PAN HUNTER R. IN SINGLE AS HE MOVES

HUNTER: I think we have.

HUNTER: I think we've found that his job here is bigger than Callan.

BISHOP: They've been after Callan a long time.

HUNTER: They don't send a colonel of the directorate just to murder Callan.

BISHOP: I'm not sure.

HUNTER: I am. He had the chance and he didn't take it.

BISHOP: Callan is armed.

HUNTER: Richmond had a much better weapon on him. Their latest hydro-cyanic

220. 2 C — acid pen. /

BCU BISHOP

BISHOP: Impossible. He was searched, wasn't

221. 4 B — he? /

BCU HUNTER

222 on 2C

Copyright Protected

On 221 on 4B

BOOM A1

222. 2 C — HUNTER: Of course.
BISHOP A/B.

BISHOP: How could they miss a thing

223. 4 B — like that - it's basic training.
HUNTER A/B.

224. 2 C — HUNTER: They didn't miss it.
A/B

225. 4 B — BISHOP: Eh?
A/B

HUNTER: It was overlooked - on my orders.

- - - - - - - - - - - - - - - - - TAPE STOP -

226. 3 H — BOOM C3
2/S. RICHMOND/CALLAN
CALLAN MOVES DOWN TO
HIM, BACK TO STOVE
AND DOWN TO SIT.

HOLD 2/S.

SC.41. INT. KITCHEN. DAY.

RICHMOND: Is that the best you can do, Callan? Cuisine a la British Railway?

CALLAN: Sausage, bacon, tomato, fried bread. If you want baked beans, you can get them yourself.

RICHMOND: Bit austere after last night's spread, isn't it? Or have you started saving the taxpayer's money suddenly?

227 on 2M

Copyright Protected

On 226 on 3H

BOOK C3

CALLAN: Sorry colonel. You'll will just have to rough it - or go without. It's better than what you'd be getting in

227. 2 M
CLOSE 2/S. RICHMOND/CALLAN

Pentonville./ You really wouldn't like the food there. Fish pie, shepherds pie. Rissoles with fish pie. And cabbage. Oh yes, lots of cabbage. Sundays, meat and two veg, or fish pie, unless you're on No.1. Bread and water. For being a naughty boy. Christmas day isn't bad. You get fish pie, or roast pork, if you're lucky. It's worth looking forward to.

T/IN TO CROP ON CALLAN R.f.g.
FAV. RICHMOND

RICHMOND: What's this in aid of?

CALLAN: Food in prison, colonel, is very

228. 3 H
BCU CALLAN

important./ Especially when you're doing 10, 15, 20 years - which is what

229. 2 M
BCU RICHMOND

you get for espionage these days./

RICHMOND: That is what is going to happen

230. 3 H
BCU CALLAN

to me, is it? /

CALLAN: It's what can happen to any of us. Actually, if you went inside, you'd be quite cushy. Probably end up giving geometry classes in the Scrubs. Now me, I'd be what

231. 2 M
CLOSE 2/S. RICHMOND/CALLAN

they call a recidivist. A relapser. A loser. / But you're different, aren't you? You'll get a colonel's pension.

RICHMOND: Why don't we both get out of it. Now. Who can stop us?

AS CALLAN PICKS UP RADIO AND PLACES IT, HOLD RADIO BIG F.G.

232 on 3H

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On 231 on 2M

BOOM 03

RICHMOND: Who?

CALLAN: They.

SFX: TIME PIPS

TAPE V.O.

ANNOUNCER: The news headlines. The Home Office has denied a press report that a high ranking KGB official has defected in this country. In a statement, the home office says it has no knowledge of any such person seeking asylum in Britain. Nor is it true that such an individual has been under interrogation by the security authorities. The Common Market....

RICHMOND: My God.

CALLAN: What's wrong?

RICHMOND: Your people promised. They promised complete secrecy. Not a whisper.

CALLAN: They've kept their word haven't they? They've denied it?

RICHMOND: Don't you understand? There's been a story in the papers. They might as well drop leaflets in Moscow.

232 on 3H

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On 231 on 2M

BOOM C3

CALLAN: Does it matter? Your lot know what you've done.

232. 3 H (AS RICHMOND RISES)
2/S. RICHMOND/CALLAN
RICHMOND MOVES R. & BACK

RICHMOND: You don't understand the mentality. This kind of public announcement spells out one thing - that I've turned traitor./

233, 2 M
BCU CALLAN

CALLAN: Haven't you?/

234. 3 H
A/B. CRAB R. AS RICHMOND MOVES L. TO HOLD 2/S.

RICHMOND: Why did your people do it?

CALLAN: Sometimes we can't control these things.

RICHMOND: You have your D-notices...

CALLAN: Maybe they don't think you're worth a D-notice.

RICHMOND: All right. What are you going to do with me?

CALLAN: I don't know.

RICHMOND: Where's Meres?

PAN RICHMOND R. IN SINGLE

CALLAN: I don't know that either.

RICHMOND: I don't think I'm going to stay here.

235 on 2M

Copyright Protected

On 234 on 3H

BOOM C3

235. 2 M
BCU CALLAN

CALLAN: Friend,/you don't move an inch without my saying so.

236. 4 B
MID 3/S. PROFILES
JARROW/HUNTER/BISHOP

BOOM A1

SC.42. INT. HUNTER'S OFFICE. DAY.

/MONITORS ON/

LIZ'S HANDS ENTER
AND OFFER TEA

BISHOP: If they want an incident, they can turn this into it.

HUNTER: They don't need to set this up for an incident. They can have one of those any time.

BISHOP: Thank you, I've asked monitoring to listen to Radio Moscow with special care.

HUNTER: In case they play a request record for him?

ON CUE: T/IN TO
CLOSE 2/S. PROFILES
HUNTER/BISHOP

BISHOP: For heaven's sake Hunter. No, in case there's some announcement about our kidnapping one of their citizens and holding him against his will - you know the form.

HUNTER: And I tell you they wanted Richmond to fall into our warm little hands. I know it.

237 on 2G

Copyright Protected

On 236 on 4B

BOOM A1

BISHOP: Why?

HUNTER: That's for Callan to find out.

237. 2 G

BOOMS C1/D1

W.S. RICHMOND.
PAN HIM.R TO CALLAN
AND HOLD 2/S.
AS RICHMOND STOPS R.

SC.43. INT. LIBRARY. NIGHT.

RICHMOND: It's been a long day.

CALLAN: Yeah.

RICHMOND: And I think you've found out what you wanted to know?

CALLAN: Could be.

RICHMOND: Now it's up to you.

CALLAN: What's that?

RICHMOND: Whether you give me a chance.

238 on 3B

Copyright Protected

On 237 on 2G

BOOMS C1/D1

CALLAN: I'm a pawn, mate. These things don't rest with me.

RICHMOND X'S F.G.R.
TO SIT

RICHMOND: If you say that you really believe that I've simply thrown my hand in, that I've had enough and that's it - they'll accept it.

CALLAN: Just on my say-so?

RICHMOND: They wouldn't have set you up for this operation otherwise.

238. 3 B
RICHMOND O/S CALLAN OVER BACK OF SOFA

CALLAN: All right. I'll tell you. / There's this Russian. His name is Richmond. Bit of a mystery. We don't really know who he is. But he is a pro. Oh yes, he's

239. 2 G
MID CALLAN.
SLOWLY T/IN TO CLOSE

a pro./ He knows we know who he is. We already had him once. So he comes back, and let's himself be picked up, easy as

240. 3 B
MID RICHMOND.
SLOWLY T/IN TO CLOSE

pie. /

RICHMOND: Go on.

CALLAN: Now he knows he's going to be put through it. By another pro. Right? We want to know what he's really doing here. He says he just wants to retire, disappear. But we think he may be here for something very special.

RICHMOND: Of course.

241 on 2G

Copyright Protected

On 240 on 3B

BOOMS C1/D1

CALLAN: So he tells us nothing but the truth. He says he is still loyal to his mob. He tells us how much he knows about

241. 2 G — CLOSE CALLAN — us./ He makes it pretty clear how much he dislikes us. Nothing but the truth.

242. 3 B — CLOSE RICHMOND /

243. 2 G — A/B — RICHMOND: Correct. /

244. 3 B — A/B — CALLAN: Just for good measure, he puts the kiss of death on one of our blokes. /

245. 2 G — A/B — And you know what it all amounts to? /

A bloody lie.

246. 3 B — A/B /

247. 2 G — A/B — RICHMOND: But you are not sure, are you? /

248. 3 B — A/B — CALLAN: No. /

249. 2 G — A/B — RICHMOND: So as I said. It's up to you. /

Now I'll tell you something. There's a man called

250. 3 B — A/B — Callan. A killer who hates to kill. A man who hates himself. /

Supposing this Callan wanted to escape. Supposing he's had enough. Where could he

251. 2 G — BCU CALLAN — go? / Well, Callan? Where? Oh yes, he could go to Hunter and say I quit. Maybe he could even walk out. But you know what

252. 3 B — BCU RICHMOND — happens next - a red file for Callan. /That is what you call it, isn't it - a red file. A car accident, a lift shaft, a high window, a shot.... No escape.

253. 2 G — A/B CALLAN — Except for one place. The other side. / Where Hunter can't just pick up a phone and have you eliminated. Where you could

254. 3 B — RICHMOND A/B. — vanish. Where you'd be safe. /

255 on 2G

Copyright Protected

[illegible] 254 on 3B

BOOMS C1/D1

RICHMOND:Oh yes, you'd be safe. But you'd have to do exactly what I've done. You'd have to be honest./ So I've come to the other side./ For people like you and me, safety can only be found among our enemies. It's our friends who will kill us./

255. 2 G
CALLAN A/B

256. 3 B
RICHMOND A/B.

257. 2 G
BCU CALLAN

258. 4 B
MID 2/S. JARROW/HUNTER

CALLAN: What do you want me to do?/

BOOM A1

SC.44. INT. HUNTER'S OFFICE. NIGHT.

JARROW: It's very difficult to know whom to trust these days, isn't it, sir?

- - - - - - - - - - - - - - - - - - TAPE STOP -

259. 2 B
DEEP 2/S. RICHMOND/
CALLAN

BOOM B1

SC.45. INT. RICHMOND'S BEDROOM. NIGHT.

260 on 1B

Copyright Protected

On 259 on 2B

BOOM B1

CALLAN: You know that up to this moment they've listened to every word in this house?

RICHMOND: Of course.

CALLAN: Noted everything, recorded everything, analysed it, checked it.

RICHMOND: I know.

CALLAN: They're hearing what we say now.

CALLAN X'S UPSTAGE
RICHMOND X'S R. DOWN
TO DRESSING TABLE
HOLD 2/S.

RICHMOND: Let them.

CALLAN: What will you do?

RICHMOND: You'd be surprised how easily I become faceless. The first time I saw you - in that hotel room in Helsinki, I liked you, Callan. That's one thing they have no control over - us liking each other.

CALLAN: To hell with them.

260. 1 B
CLOSE RICHMOND'S HAND ON CANDLESTICK. LET IT GO OUT OF SHOT

VTR INS. "F"

7. 1 X — BOOM B1
W.S. RICHMOND HITS CALLAN ON HEAD. CALLAN FALLS

SC.45 INT.RICHMOND'S BEDROOM. NIGHT.

TAPE STOP

261. 2 B (SWUNG) — BOOM B3
CLOSE MONITOR

46. INT. CALLAN'S BEDROOM NIGHT.

262. 1 B (ON CUE)
CLOSE MERE'S REACTION

INS "F" ON MONITOR

TAPE STOP

263. 1 H — BOOM B1
CALLAN ON FLOOR. RICHMOND ENTERS, TAKES GUN. PAN R. ALONG ROSTRUM TO DOOR. HE OPENS DOOR AND GOES OUT

47. INT. RICHMOND'S BEDROOM NIGHT.

264.on 2C

On 263 on 1H

264. 2 C — BOOM A1
MID 2/S. JARROW/HUNTER

SC.48. INT. HUNTER'S OFFICE. NIGHT.

HUNTER: What's the matter with the damn thing, Jarrow?

JARROW: Don't worry, we've got two other microphones in the bedroom sir but nobody's talking that's all.

HUNTER: Well, what the devil is happening? What are they doing. What was the last thing you got?

265. 4 C
BCU HUNTER REACTION

CALLAN'S VOICE: To hell with them.

266. 1 H
MID 2/S. MERES/CALLAN
MERES HELPS CALLAN UP

BOOM B1.

SC.49. INT. RICHMOND'S BEDROOM. NIGHT.

CALLAN: Christ.

MERES: Steady, David. He gave you a hell of a crack.

Stop Tape next

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On 266 on 1H

BOOM B1

THEY MOVE AWAY TO DOOR B.G.

CALLAN: Where is he now?

MERES: He's flown.

CALLAN: Good.

MERES: Well, you can't blame him, can you?

CALLAN: I hope they don't lose him, after all this.

MERES: You know, I almost gave up hope. I thought he'd never try it.

CALLAN: Come on, Let's go down.

MERES: Can you make it?

CALLAN: It's not the first time I've been hit on the head.

LET THEM GO OUT

- - - - - - - - - - - - - - - - - - TAPE STOP - - - - - - - - - - - - - - - - - -

267. 3 C

BOOMS C1/D1

CLOSE ON GLASS

PAN UP AND P/BACK
TO SHOW CALLAN L.F.G.
MERES R.B.G.

SC.50. INT. LIBRARY. NIGHT.

MERES: You must be very pleased, David.

268 on 2A

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On 267 on 3C

BOOMS C1/D1

CALLAN: What about?

MERES: That Richmond knew you hadn't fallen for any of it.

BISHOP AND STAFFORD ENTER DOOR B.G. AND X DOWN INTO ROOM

BISHOP: Well done, Callan. Congratulations.

CALLAN: For getting hit?

BISHOP: He's been under surveillance from the moment he rushed out. With any luck we'll know what he's really come over for.

CALLAN: You hope.

BISHOP: Interesting man. He thought you'd been won over - but finally he couldn't take the chance with you. He had to show his true colours. /

268. 2 A
CLOSE CALLAN

CALLAN: Did he?

MERES: Don't tell me you believed any of it, David?

269. 3 C
CLOSE BISHOP

CALLAN: Maybe. /

270. 2 A
BCU CALLAN

BISHOP: Like what? /

CALLAN: Like it's our friends who kill us.

271 on 5 and
End Captions

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271. 5 X — GRAMS: GIRL IN THE DARK
WALL CAPTION

SUPER SCANNER

1. Callan
EDWARD WOODWARD

2. Richmond
T.P. McKENNA

3. Lonely
RUSSELL HUNTER

Hunter
WILLIAM SQUIRE

4. Bishop
GEOFFREY CHATER

Meres
ANTHONY VALENTINE

5. Liz
LISA LANGDON

Stafford
PAUL WILLIAMSON

6. Jarrow
BRIAN CROUCHER

Engineer
CHARLES REA

Radio Announcer
PETER BETON

7. Callan created by
JAMES MITCHELL

8. Story Editor
GEORGE MARKSTEIN

9. Designed by
DAVID MARSHALL

10. Produced by
REGINALD COLLIN

11. Directed by
BILL BAIN

SLIDE
FROM THAMES

FADE SOUND AND VISION

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On 153 on 4G

BOOM A4

CALLAN: How long is it - since you've seen her?

RICHMOND: Callan! I must know.

CALLAN: You had it in the house. When you were arrested - before the exchange.

RICHMOND: You lie.

CALLAN: In the book of Shelley's poems. The microdots. We enlarged that one, that's all. She's very attractive.

RICHMOND: We never did this kind

154. 5 A — of thing to you. /
CLOSE CALLAN

CALLAN: You couldn't, could you? Because there's no one that means as much to me as

155. 4 G — she does to you. / Your wife?
RICHMOND O/S CALLAN

RICHMOND: Helena.

CALLAN: Your children? Where are they now?

156. 5 A — RICHMOND: Home. /
CLOSE CALLAN

CALLAN: And you just left them behind? You decided to come to us, to betray contacts,

157. 4 G — to play footsie, but you left them behind? /
CLOSE RICHMOND REACTION

158. 5 A /
A/B. LET HIM GO OUT R.

CALLAN: Great family man.

- - - - - - - - - - - - - - - - - - TAPE RUN -

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159. 3 C — BOOMS C1/D1

W.S. DOORS.
CALLAN/RICHMOND ENTER.

37A. LIBRARY. DAY.

CALLAN X'S TO SIT ON SOFA.
RICHMOND STANDS R.

HOLD 2/S. FAV. RICHMOND

RICHMOND: And what the hell do you know about it.

CALLAN: Enough to know I wouldn't leave them behind.

RICHMOND: They won't be touched.

CALLAN: Oh no?

RICHMOND: Times have changed. She will get a widow's pension. That's all.

CALLAN: You're not dead yet, mate.

RICHMOND: As far as they're concerned, I am.

CALLAN: They might want to bring a little pressure to bear, have you thought of that?

RICHMOND: It would be much more awkward for them to do that than just say he's dead. he died for his country.

160. 2 G
CLOSE CALLAN

CALLAN: Maybe you will soon.

161. 3 C
MID RICHMOND. PAN HIM TO SIT

162 on 2G

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On 161 on 3C

BOOMS C1/D1

RICHMOND: Don't say anything, Callan - not until you find yourself in my

162. 2 G — position. Do me that small favour. / What does
CALLAN A/B REACTION.

163. 3 C / Hunter say?
MID RICHMOND

CALLAN: He hasn't made up his mind.

RICHMOND: About what? /

164. 2 G
MID CALLAN

CALLAN: He hasn't made up his mind whether you're a great big catch or whether we should throw you right back in the sea -

165. 3 C — with some lead attached. /
A/B

RICHMOND: You told him about Meres? /

166. 2 G
A/B

CALLAN: Proof, Richmond. Proof. /

167. 3 C
A/B

RICHMOND: Ask Hunter who searched me. Ask him who conveniently overlooked the little gadget that could kill you in three

168. 2 G — seconds. / That's right, isn't it Callan?
CALLAN A/B. T/IN TO BCU.

I was picked up, wasn't I? And you took me to that place you've got. Meres was in charge, wasn't he? You collected me from Meres, didn't you? To bring me here? Remember what Meres said. "He's clean, David,"

169. 3 C — he said. / "I searched him myself"
BCU RICHMOND

he said.

170. 2 G /
A/B. PAN HIM UP AND OVER
RICHMOND

171 on 3C

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On 170 on 2G

BOOMS C1/D1

CALLAN: If what you say is true - why didn't he kill you when he found out you might talk. Why did he let you come

171. 3 C — here, for you to give it all away? /
A/B RICHMOND

RICHMOND: Because he hopes I will kill you.

172. 2 G — Before he kills me./
A/B

CALLAN: Why should you? You want something

173. 3 C — from us. /
A/B

RICHMOND: Because I have a very good

174. 4 F — reason for wanting to kill David Callan. /
FEET MOVING UP STAIRS (STAIRS) + BOOM A4

CALLAN: I don't understand.....

RICHMOND: Paris. June 23 1964. Room 46.

175. 2 G — The Hotel D'Hiver. /
A/B (LIBRARY)

RICHMOND: I suppose that when a man kills as many people as you, they all become faceless.

176. 3 C — CALLAN: I don't....Wait a moment...../
A/B

177. 2 G — RICHMOND: Oh yes, you remember./
A/B

CALLAN: It was an - an accident. He fired.

178. 3 C — She got in the way. /
A/B

179. 2 G — RICHMOND: It was your bullet. /
A/B

180. 5 A — CALLAN: No. /
CLOSE FEET ASCENDING STAIRS

181 on 3C

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On 180 on 5A

BOOMS C1/D1

(STAIRS/GALLERY)

+ BOOM A4

RICHMOND: You wouldn't lose any sleep

181. 3 C — over it anyway. She was KGB. /
CLOSE RICHMOND

(LIBRARY)

CALLAN: I don't see what....

RICHMOND: It has to do with me?

RICHMOND: In this work, sometimes you

182. 2 G — hate a lot. Sometimes you..../
CALLAN A/B

183. 3 C — CALLAN: I'm sorry. /
A/B. PAN RICHMOND UP

RICHMOND: It is past history. But Meres knows about it. His kind can only think

184. 2 G — in terms of revenge. /
CALLAN A/B.

CALLAN: Why didn't you - kill me. When

185. 3 C — you had the chance./
2/S. CALLAN/RICHMOND
FAV. RICHMOND.

RICHMOND: I'm tired, Callan. I'm tired of it all. That's why I'm here....

AS THEY TURN L. PAN TO GALLERY AND T/IN

(GALLERY)

MERES: Good afternoon, gentlemen.

- - - - - - - - - - - - - - - - - - TAPE RUN -

(LIBRARY)

186. 5 B
2/S. RICHMOND/CALLAN REACTION

T/CINE SLIDE — GRAMS: GIRL IN THE DARK.

END OF PART TWO

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CAM. 1 to D. LIBRARY - L/ANGLE DOLLY
2 to C. HUNTER'S OFFICE
3 to C. LIBRARY
4 to C. HUNTER'S OFFICE

T/CINE SLIDE — GRAMS: GIRL IN THE DARK
PART THREE

187. 2 C — BOOM A1
JARROW/HUNTER
O/S STAFFORD

SC.38. INT. HUNTER'S OFFICE. DAY.

HUNTER: Radio intercept?

STAFFORD: Relay from one of their North Sea trawlers. /

188. 4 C
BCU HUNTER

HUNTER: So they know we've got him. And where we're keeping him.

STAFFORD: Yes sir.

JARROW: I wonder....

189. 2 C — HUNTER: What? /
CLOSE 2/S. JARROW/HUNTER
T/IN TO CLOSE JARROW

JARROW: I just wonder, sir, if they want us to know that they know.

HUNTER: That had struck me.

JARROW: After all, they know we intercept.

190 on 4C/

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On 189 on 2C

BOOM A1

HUNTER: Indeed.

JARROW: They retransmit from the trawler.

HUNTER: Giving us two chances to pick it up.

190. 4 C
BCU HUNTER

JARROW: The cypher isn't top grade. /

HUNTER: Origin of primary message - ah, probably our friend in Swiss Cottage.

JARROW: Who they must suspect we know about.

HUNTER: Conclusion: they intend us to

191. 2 C
BCU JARROW

this. /

192. 4 C
BCU STAFFORD

JARROW: Precisely. /

STAFFORD: But the point, sir ? It

193. 2 C
BCU HUNTER

doesn't make sense. /

HUNTER: Wrong, Stafford. Quite wrong. It makes a great deal of sense. I think we're all earning our money today.

- - - - - - - - - - - - - - - - - - - TAPE STOP - - - - - - - - - - - - - - - - - - -

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On Tape Stop

CAM. 1 UNDER 2'S LOOP

194. 4 H — BOOMS C[illegible]
3/S. CALLAN/MERES/RICHMOND

SC.39. INT. LIBRARY. DAY.

MERES COMES DOWN STAIRS B.G. PAN HIM L. IN SINGLE

MERES: Dear me. I do feel like a gooseberry.

MERES: Apologies all round if I'm de trop. Circumstances, unfortunately....

CALLAN: How did you get in?

MERES: Front door key, old boy. I'm over 18. Don't worry. I've reset the

195. 1 D — alarm. /
3/S. MERES/CALLAN/RICHMOND
FAV. CALLAN/RICHMOND

CALLAN: What's the idea of that?

MERES: What?

CALLAN: The gun.

MERES: Oh, I'm sorry. Force of habit. Didn't know who'd be in here.

CALLAN: Who did you expect?

MERES: Never can tell. And how are you?

(AS HE SPEAKS AGAIN)
196. 4 H — Singing like a canary? / I hope he's been
CLOSE MERES

more chatty to you, David. Must get dreadfully

197. 1 D — boring otherwise. /
2/S. MERES/CALLAN
CRAB R. AS CALLAN MOVES TO HOLD 2/S. WITH MERES
FAV. CALLAN

198 on 3C

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On 197 on 1D

BOOMS C1/D1

CALLAN: What are you doing here, Toby?

MERES: Hunter sent me.

CALLAN: Why?

MERES: I hate to be tactless, but he seems to think you need protecting. Both of you.

CALLAN:Very considerate.

MERES: Yes, isn't it? Especially on my day off.

CALLAN: When I need help, I'll ask for it. You just go back and tell him that.

MERES: I'd be delighted to, old boy. But he was quite firm. And you know me. Orders are orders. /

198. 3 C
MID RICHMOND

RICHMOND: You learnt that in the Guards, didn't you, Mr. Meres? /

199. 4 H
MID MERES.
CALLAN ENTERS SHOT R. AND X'S L.
WIDEN TO 2/S.

MERES: Good heavens it speaks. It actually can talk. Well, well, well.

CALLAN: Toby, just go and tell Hunter what I said.

MERES: I'm not your bloody messenger boy, Callan. And I don't take orders from you./

200. 3 C
CLOSE RICHMOND

201. 2 A
MID MERES. PAN HIM R, TO 2/S. WITH RICHMOND

RICHMOND LAUGHS/

202 on 4H

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On 201 on 2A

BOOMS C1/D1

MERES: Ask tovarich what he finds so bloody amusing.

RICHMOND: It's only the sight of British security men at first hand. Discipline,

202. 4 H — comradeship, devotion!
CLOSE CALLAN

203. 2 A — CALLAN: Shut up Richmond.
MID 2/S. MERES/RICHMOND

RICHMOND We have our problems too, in our service - but at least we don't fight

(AS RICHMOND FALLS)

204. 4 H — like fishwives.
CALLAN INCL. GUN

205. 1 D — CALLAN: Toby, I warned you.
3/S. CALLAN/MERES/RICHMOND

MERES: What's the matter, David? This bastard has holy immunity, or something?

RICHMOND: Exactly the behaviour I'd expect from a creature like you.

CALLAN: Richmond, shut up.

206. 4 H — MERES: All right, David. I'm sorry.
CALLAN A/B. HE PUTS GUN AWAY

CALLAN: You're not helping here, Toby.

207. 1 D — That's why I want you to go.
3/S. A/B

MERES: Hunter wants to play it safe. He doesn't like shots popping off at dining room windows and that sort of thing.

208 on 4H

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On 207 on 1D

BOOM C1/D1

CALLAN: I'm sure he doesn't.

MERES: Actually, which one of you were they trying to get - was it you? Or was it you? /

208. 4 H
BCU CALLAN

CALLAN: You guess.

MERES: Oh, I don't know, David. I can think of lots of people who'd love to have a go at you. But then again chummy here must have an enemy or two. /

209. 3 C
CU RICHMOND

RICHMOND: And of course you've already had your try at Callan, haven't you. /

210. 2 A
CU MERES

MERES: You know, I've changed my mind, he talks too much. /

211. 4 H
CU CALLAN

CALLAN: I have told him. / Where are you going?

212. 1 D
3/S. A/B.

T/IN AS MERES GOES OUT AND PAN TO SINGLE RICHMOND

MERES: I'll be around.

RICHMOND: That man is going to kill you. /

213. 4 H
BCU CALLAN

CALLAN: Shut up.

- - - - - - - - - - - - - - - - - - TAPE STOP -

214. 2 C
WIDE 2/S. JARROW/HUNTER AS HUNTER RISES, P/BACK TO POS. F. WITH HIM. BISHOP ENTERS B.G. IN 2/S.

BOOM A1

SC.40. INT. HUNTER'S OFFICE. DAY.

/MONITORS ON/

HOLD 2/S.

215 on 4B

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On 214 on 2C

BOOM A1

VOICE TAPE

CALLAN'S VOICE: And don't you make a move without me!

LIZ'S VOICE: Sir, Mr. Bishop....

BISHOP: I'm sorry, I have no time for ceremony. It's gone far enough, Hunter.

HUNTER: We've hardly started...

BISHOP: I don't want Callan killed.

HUNTER: At the moment, everything is under control.

BISHOP: Is it? Do you know who you're dealing with?

HUNTER: We discussed all that. And we decided the risk is worth taking.

PAN BISHOP L. IN SINGLE AS HE MOVES

BISHOP: The moment he feels he is trapped...you know what a wild animal

215. 4 B — is like when it's cornered./
CLOSE HUNTER. PAN HIM R.

HUNTER: I don't think he feels trapped.

216. 2 C — By my score, both sides are even on points./
CLOSE BISHOP

BISHOP: It's not Wimbledon, for God's

217. 4 B — sake, Hunter./
A/B HUNTER

HUNTER: Oh, I don't know - two champions

218. 2 C — facing each other on equal terms./
A/B BISHOP

219 on 4B

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